# THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

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**Kinematograph & Lantern Weekly.**

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**Notice.**

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

All letters should be addressed

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*Telegrams—"Heronicus, London." Telephone—4777 Gerrard.*


## Kinematograph & Lantern Weekly

JUNE 27, 1907.

We inserted a letter in No. 5 of THE KINEMATOGRAPH AND LANTERN WEEKLY from Mr. Bromhead, the manager of Messrs. Gaumont & Co., which reached us just as the formes for the issue were going to press. In the rush of publication we did not give that mature consideration to its contents which it would otherwise have received. We now see that its publication could not but give annoyance and perhaps do harm to the good name of the Walturdaw Co., Ltd., whose reputation in the film and lantern trade has long been above suspicion. The communication appearing on another page shows that the letter was written hastily and gives full apology for the statements therein. We most unreservedly admit that there is no foundation whatever for an imputation of any kind upon the Walturdaw Co., Ltd., and also tender our apology and regrets to the Walturdaw Co. for having inserted it and trust that the good relationship which has hitherto existed between our journal and themselves will be continued.

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WE have had our attention drawn to the fact that the letters standing for the Bioscope Operators' Association correspond to those of the British Optical Association, a society which has been in existence now for more than eleven years. It is obvious, as Mr. J. H. Sutcliffe, the secretary, points out in his letter, which we publish elsewhere, that confusion is bound to arise unless the Bioscope Operators' Association adopts some other name. We are pleased to learn that the officials have found what is in our opinion a more appropriate name for the younger Association, namely, "The Kinematograph Operators' Association." In future, therefore, K.O.A. will indicate that worthy institution.

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Amongst the many letters received during the past week is one in which the writer asks advice in reference to offering himself as assistant operator. He says:—

"Being a regular reader of the KINEMATOGRAPH WEEKLY and its predecessor I am writing to ask you if you are willing to give me advice. I am engaged during the day by a large firm of photographic dealers. There is a slight interest taken in lantern apparatus, and I think a great deal more could be done. I wish to ask you if I could possibly offer my services to an operator in working the lantern or kinematograph. Of course I should expect a small remuneration, as I already possess a little knowledge of this work, but am not efficient. I should like to hear of any vacancy in this direction."

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As it touches upon a subject likely to be of interest to many who are seeking similar engagements, we will answer the letter here. In the first place, we would suggest that readers who are contemplating such work would do well to acquire as much technical knowledge as possible before seeking such a position. Not that theoretical knowledge alone will qualify one fully for the task, but it must be remembered that the professional operator is not often a man disposed to be bothered with a number of questions during the time he is actually occupied in his work. This Journal and the number of books that are now obtainable dealing with kinematographic matters should be studied most carefully, especi-

ally should the subject of illuminants have attention. In addition it is a good plan to visit manufacturers of machines for the purpose of making oneself acquainted with the fundamental principles upon which the projecting apparatus is based, and the various special points and facilities offered in the different types of projectors. Facts of this sort can be learned somewhat from the series now running in the KINEMATOGRAPH WEEKLY entitled "Projectors as I See Them," but the reading of these descriptions should, if possible, be followed by an actual inspection of the machines dealt with.

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A keen observer and careful reader will soon make himself acquainted with the principal essentials to successful operating, and possessed of such knowledge, the next step to be taken is to become friendly with a good operator by offering him assistance *free of charge*. If the would-be operator is allowed to turn the handle merely, he will soon observe for himself that even this apparently simple operation requires a certain amount of practice before absolute efficiency may be obtained. A regular and unvarying speed in turning the handle may be maintained, but this does not necessarily sum up the work, it is also necessary under certain circumstances to keep a watchful eye upon the projected pictures, following the plot after having previously made oneself acquainted with what is to follow; so that the movement of the living subject depicted may be rendered as natural as possible, though the original negative may have been taken irregularly, too fast, or too slow. Under the circumstances implied, it may therefore be advisable to vary the speed at which the projector is operated.

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We think we have said enough to show that even the first and apparently the most simple part in the work of successfully operating a kinematograph, involves, not only common sense, but a quick perception of ever changing needs; combined with prior acquaintance with the varying qualification, and disqualifications of a film subject. If this is the case, at the very threshold of experimental operating, the hundred and one things to be known in relation to the proper care of films, management of mechanism and control of illuminant, demands far greater study and experience. In view of such facts the would-be operator cannot unblushingly ask of a professional any renumeration for service the latter may condescend to accept from the former. If an operator is worthy of the position he professes to fill, he will feel himself to be a tutor rather than employer of mere physicial force; and he will be possessed of knowledge and experience worthy of the most careful acquisition by such a one as may be inclined towards his difficult occupation.

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We have in one or two issues printed a list of "useful books" on kinematograph subjects, which we have increasing evidence every day is proving of some [illegible] to our readers. Among our letters this morn[illegible] two from Germany, ordering in the first case [illegible] the second five, of the books on our list, and [illegible]

only instances of many which reach us. A noticeable feature is that a large proportion of these come from the colonies and abroad and we mention the fact as an instance of the firm footing the WEEKLY has already obtained. The requests for the booklets come from firms who are also buyers of films—as we shall be pleased to prove in confidence to anyone desirous of investigating the advertising merits of our paper.

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Last week we reproduced part of an article in the *Brooklyn Eagle* upon the requirements of a film plot. Anyone reading it must have been impressed by the requirements necessary before a story is considered good enough to be utilised as the subject of a film. The difficulty of securing such ideas for films, however, is, if we may judge from the output, not so great as is generally imagined. A well known manager the other day pointed to a cupboard which adorned the wall of his office and informed us that it was packed with new subjects. It is doubtful if all stored there were found practicable, for it is an unhappy fact that some of the most original ideas are most difficult to put into practical form, but among this large bulk there were sufficient to ensure a steady stream of good class subjects from the makers in question.

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We have ourselves occasionally been favoured with ideas for films with the request to "pass them on," but investigation has proved them to be quite impossible. Of this nature was an "airship" subject, which if it could have been carried out would, we believe, have been one of the successes of the trade. "The Amateur Aeronaut" was the title, and it dealt with the exciting adventures of a suburban gentleman who invented a flying machine and nearly lost his life in a series of exciting and humorous adventures pictured on the screen. The airship was to be a cigar-shaped article with the usual wings, as pictured in the Penny Dreadful. The film was to have started with an amusing scene in which the airship broke loose and ran amok in the inventor's back garden. It was then to rise up in the air and carry with it one of the guests, whose trousers had accidentally been pierced by the "anchor." The inventor was to gain control by getting out of a window on to the "deck," and a real start made, and after this the fun may be said to have really set in.

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"The airship now rises almost on end and shoots into the air with almost incredible velocity" (we are quoting the author) "and soon gains a considerable altitude. A view is given of the startled inventor and his companion, as the machine pitches and rolls like a ship in a storm and they are seen clinging to the precarious seats like grim death." The companion falls out and the air-ship then gets to work among the chimneys. It was to do immense and "screamingly funny" execution among these and as a climax the hero was to vanish down the chimney of his own house.

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This is a fair specimen of the ideas sometimes submitted to the makers and to us, but there are also a num-

ber containing possibilities. One of the latter class is before us as we write. This correspondent suggests that a film showing the chief events of the reign of any English sovereign in chronological order would be well received. His idea is, we take it, that some of the famous scenes of history, which have been described in books but never more vividly illustrated, as by a play, could be made the scenes of a really instructive subject. We agree with him and opine further that there are a number of subjects which could be so produced without the necessity for extravagant stage management and in a manner which would make an appeal to the general public. Scenes from Queen Victoria's Reign for instance—some of the famous episodes of the various wars which occurred in that period could be contrasted with the triumphs of peace. In similar style, instead of waiting for a pageant to provide an opportunity of getting scenes of Elizabethan times, for instance, we could have the simpler scenes, at least, acted for the sole benefit of the kinematograph. The success attending some of Pathe's most elaborately staged films seems to point to the fact that the public appreciate a purely spectacular picture and we do not see why that taste should not be catered for.

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Our minds store up the scenes of English history which were grafted into them in school days. We see in imagination Wat Tyler and his gang, Rufus hanging by his long hair to the bough of the tree, Canute looking wrathfully at his courtiers whilst they laugh at his attempts to keep back the tide, John signing the Magna Charta, and hundreds of other historic events which have been pictured in bare print and an occasional wood-cut. How much easier it would have been to have let our memory file away these facts if they had been represented by living pictures thrown on the screen—or better still, the combination of the history lecture illustrated by such pictures. Here are possibilities which a shrewd firm could adapt for a popular educational use of the lantern in our schools and institutions. Already in some of the American State schools living pictures are used to illustrate various sciences. Surely our English history lends itself to such a process, and if only truthful pictures are portrayed what school of any note could afford to ignore them?

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The increase of hiring is a topic upon which many manufacturers could wax eloquent to-day. Hiring is by no means a new development, but the practice has undoubtedly made immense strides during a comparatively recent period. There is a tendency to regard this development with alarm, but we altogether fail to see why this should be. In many cases, the man who hires bought his subjects a year or two ago, it is true, but it is equally true that many of those who hire would not be in the business at all, had they been unable to do so. In that sense, a new public has been created, and consequently an increased demand for subjects, which more than compensates for any possible loss which may have resulted from the transformation of a buyer into a hirer.

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However it is doubtful if any such loss has ever resulted. If it has, it has been an infinitesimal one, for the man who previously bought subjects bought them, say, once in three months and his weekly expenditure probably amounted to £2 or so, while he may now pay £3 or £4 for a weekly change of pictures, an increase from which the manufacturer of course indirectly benefits. Moreover, as we have already pointed out, the man buying his own films, sometimes used them until they were worn to a degree which he would never tolerate in a hired subject. The hiring concerns are forced to discard their films at an earlier stage than the buying showman, and consequently have to buy more frequently, which is an advantage from the manufacturers point of view, which it would be superfluous to enlarge upon.

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It will generally be found that every new development in an industry takes place because there is a need for it. It was certainly so in the case of film hiring. The most crying need of the showman was that he should have a constant supply of fresh and attractive subjects at regular intervals. If he used 2,000 feet of film in his show, a weekly change would therefore cost him at the present price of films £32 odd and in the days when hiring began, considerably more, besides necessitating an appalling waste of barely used material. Of course such an expenditure was beyond his means and he bought films therefore at long intervals only. In the case of a man travelling all about the country, this was no drawback, for he appealed to a fresh public at each of his shows, but how did it affect the man limited to a certain town or district? It meant that he had exhausted his audience before he had run his films for a sufficient time to make it remunerative.

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It was a blessing to such a man to be able to hire a roll of fresh subjects each week. Whereas he had previously spent £30 every three months for subjects, say, he now paid £2 or £3 per week to a hiring concern, which comes to about the same thing. It was as if twelve men, instead of separately buying films at long intervals, agreed that each in turn should buy the films weekly and allow the rest to use them for a week each. This co-operative buying was impossible, but much the same thing happens through the medium of the hiring firm, the difference of course being that a margin of profit had to be left for the latter. If there had been no profit arising out of this exchange of films (for that is what it amounts to,) the manufacturer would have been in exactly the same position and done exactly as much trade as when each man did his own buying. But that profit meant that the film instead of being used 12 weeks had to be used many more, and consequently if the same number of showmen remained in the hiring, as in the pre-hiring days, would have meant a falling off in the demand for films. But as the hiring system enabled men to embark in the business, who could not have done so under old conditions, the demand instead of falling off has increased and surely in that fact alone the hiring system justified itself.

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**Every member of the Bioscope Operators' Association subscribes for a weekly copy of this Journal. We should be glad of changes of address or a post card (if on tour) aying where they will be the following week.**

# Reflections

Curiosity is too apparent in the eyes of Mrs. Grundy when the lights go up after one of Hale's Tours. What is more natural than that Albert's manly arm should steal round Evangeline's shapely waist during the tumultuous ride through the railway tunnel or that Arry's should circle 'Arriet's jewelled neck when the lights are low?

* * *

If it takes 3,000 feet of comic film to create 500 laughs, how many miles are needed to make a thin man laugh until he grows fat?

* * *

An air of luxurious cosiness in the managing directors' offices of our film makers, betokens future good dividends, but why have some of them descended from their choice Havanas to Cigarettes?

* * *

Nothing pleases the Editorial heart so much as a long letter on professional topics from a correspondent in a far away clime. Our editor has just had one from a lantern enthusiast in Java, and to thoroughly interpret its broken English he has lavishly added to the staff's tea table a pot of real *guava* jelly! Our printer's devil does not see the relationship but he keenly appreciates the jelly.

* * *

We are authorized to deny the report that the purloiner of the "Gold Cup" at last week's Ascot asked for tenders for the "sole kinematograph rights." As far as we can learn neither a camera man (nor a policeman) was on the spot at the time.

* * *

A good subject is waiting to be filmed up Jarrow way, where they are amusing themselves with an election. At the moment of writing there are five candidates, but by the polling day there may well be fifty and it strikes us that a view of them in procession would make a hit, which would be heightened in effect, if they could be persuaded to wear distinguishing numbers on their back.

* * *

There has been an alarming run on foot measures, since the WEEKLY came out, and the stock in London is said to be nearly depleted, owing to the demands made upon it by the advertising managers of the film making trade.

* * *

We suppose they want to measure films with them?

* * *

By the way an interesting coincidence was revealed when the WEEKLY announced its intention of publishing a list of firms in alphabetical order. The various chiefs developed hitherto unsuspected Christain names, which, singular to relate, all began with "A."

* * *

A correspondent says he saw a reverent gentleman, with Dissent writ large on his countenance, outside a film show the other day. There was a bill outside advertising "His Wife's Birthday," and the clergyman was waiting until the next show began and holding forth to his two boys meanwhile about what they were going to see.

In the course of his lecture, referring to the subject mentioned, he said, "This picture is a touching story of a poor man's affection for his helpmate, no doubt, and as such contains a valuable lesson for you, my children. Let us enter," etc., etc.

* * *

We hope none of the reverend gent's congregation were about when he discovered his mistake.

* * *

That yarn reminds us of one told about another gentleman of the cloth, who began to have hopes of the kinematograph when he heard of the subject called "The Story of a Modern Mother." He thought it was going to be a sermon in pictures, showing how the lady in questian made shirts at a ruinous price in order to feed her children, or something after that style.

* * *

Instead of which, the Gaumont people, who have this title in their collection, concisely describe it as "an extravagant travesty"!

* * *

The genius who writes our Current Notes is not so black as one might imagine from his last week s contribution, in which after alluding to a showman who advertised a film as "one of the naughtiest ever shown," he added "I naturally paid my sixpence for a reserved seat."

* * *

As the gentleman in question explained on having his attention drawn to this paragraph by the editor, his object in entering a show of that description was merely that he might seek to bring the proprietor to a better state of mind, or perchance sow the seeds of reform by leaving a tract on the unregenerate operator.

* * *

May the infection of success still remain in Gaumont's old quarters in Cecil Court when Williamson's inhabit them.

* * *

Our office boy has caught the Limerick craze. This is his maiden effort:—

A young operator named Stoke
Was too much addicted to smoke
He puffed at his work,
Until with a jerk,
The film he was showing was broke.

He tried to repair—with a pin,
But the celluloid proved far too thin,
It touched his cigar—
And—well there you are!
He's gone to atone for his sin.

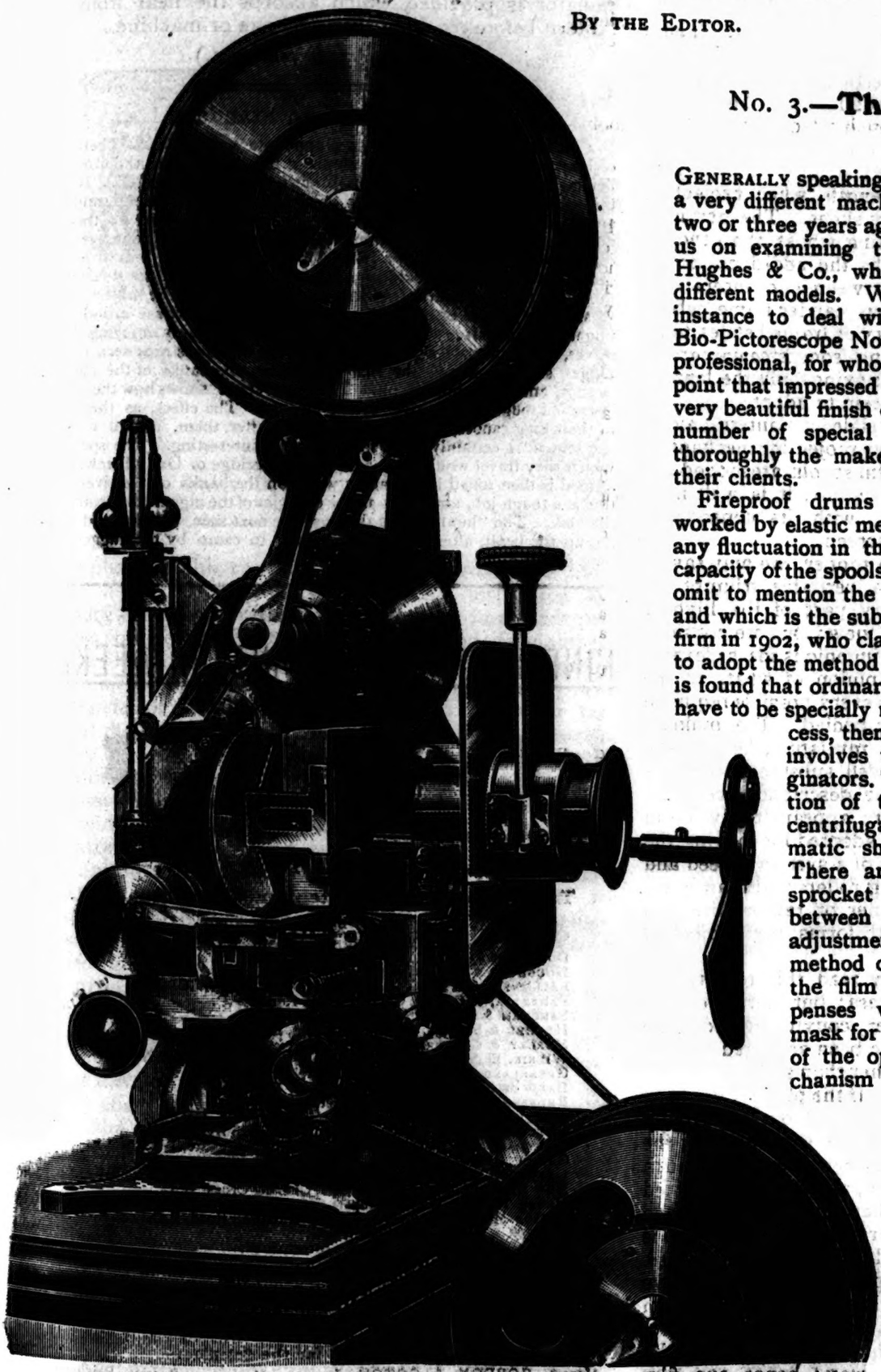
## Our Navy and the Optical Lantern

A recently issued circular letter with reference to the supply of lecture lanterns and slides, etc., states that in future lanterns and accessories will only be supplied to flagships, whence they will be issued to individual ships as the Commander-in-Chief may direct. Individual ships, however, which already have lanterns on board may retain them with the consent of the Commander-in-Chief until the ship leaves the command, unless they are required for another vessel. In order to encourage the making of negatives and slides of general interest to the Service, the Admiralty have authorized the occasional issue to officers and others of small quantities of plates and chemicals for both negatives and slides, the continuance of the supplies being made contingent upon an average return of suitable negatives and slides. The system is to be tentative for a year.

# Kinematograph Projectors as I see them.

By the Editor.

## No. 3.—The Bio-Pictoroscope.



HUGHES AND CO.'S PROJECTOR.

Generally speaking, the projector of the present day is a very different machine to that one used to meet with two or three years ago; this fact was keenly realised by us on examining the latest productions of Messrs. Hughes & Co., who now manufacture over a dozen different models. We have only space, in the present instance to deal with one, and we have selected the Bio-Pictorescope No. 2 as being the most suited for the professional, for whom it is especially constructed. The point that impressed us more than any other was not the very beautiful finish of this machine, but rather the large number of special features embodied, showing how thoroughly the makers know their business and that of their clients.

Fireproof drums surround the spools. They are worked by elastic metal bands which compensate well for any fluctuation in the give out of the film; whilst the capacity of the spools is 1,000 feet of film. We must not omit to mention the Film Tinter fitted to this machine, and which is the subject of a patent taken out by the firm in 1902, who claim to be the inventors and the first to adopt the method of tinting films while in motion. It is found that ordinary colour discs are of no use, colours have to be specially made and blended by a special process, then burnt in; work which necessarily involves the experience and skill of the originators. As will be seen from the illustration of the Bio-Pictoroscope here shown, centrifugal governor balls control the automatic shut off embodied in the machine. There are rackwork adjustments to each sprocket wheel; and a controllable roller between the gate and sprocket facilitates adjustment of picture. This particular method of adjusting the picture by drawing the film into any desired position, dispenses with the necessity of moving a mask for the purpose; altering the position of the optical system; or shifting the mechanism in a body. It merits highest commendation, being as it is the only perfect method of bringing about the desired effect.

We have not yet examined all the projectors on the market, but as far as we have gone, the machine under review stands easily at the head.

Beginning with the lantern, this is of Russian iron, and of such dimensions as to permit of every provision for proper ventilation, and the use of small or large sized

arc lamps. A peep hole, glazed with dark coloured glass, is arranged at the side, so that the light can be viewed with comfort, whilst a handle is fitted to facilitate moving the lantern to and fro along parallel bars at the base. Next to this come the condensing lenses. These are not in any way attached to the lantern body, but are mounted independently upon a vertical frame plate fitted with cells to take the mounts of the lenses. This provision of having two sets of condensing lenses has advantages not to be overlooked. In the first instance, it is scientifically correct, and indeed strictly necessary to have lenses of separate focal length, when projecting films and when showing ordinary slides. The arrangement also permits of one set cooling whilst the other is in use, a result partly achieved by the additional provision of having an air space between condensers and illuminant. A brass instantaneous carrier frame, which slides to and fro, allows of ordinary or framed slides to be inserted. The method of changing from kinematograph to ordinary pictures consists in moving only the lantern with light, decidedly the best system to adopt.

It is comparatively easy to slide a lantern along parallel bars; whereas if the heavy projecting mechanism together with the cumbersome film spools, are moved out of position for the purpose of changing; it is well nigh impossible to prevent vibration, with its consequent shivering of the image upon the screen.

Coming now to the mechanism proper, we may say in a word that the entire design is a veritable triumph of skill. Not only do we find every part of the highest possible finish with durability in view; but we consider the whole arrangement a mass of ingenious ideas cleverly composed. This is our candid opinion of what, to us, appears to be a machine in which every possible requisite of the professional exhibitor is embodied. The maker's claim that the mechanism is a revelation, technically simple and perfect, seems to be well substantiated; yet before we come to the end of our description we must point out one detail in which there appears to be room for improvement. The principle adopted for moving the film through the machine is that of a system of feed and take up sets of sprocket and spring rollers; with an intermediate plunger. It is the manner or rather direction in which this plunger works, that forms the subject of our adverse criticisms.

Perhaps the makers, when they read this report, will pull us up for our short-sightedness; but until we hear something to the contrary of a very convincing order, we hold that the plunger should have been arranged to push the celluloid side of the film; rather than as it does in the present design, the gelatine side. If the plunger has been hollowed out, this precaution will of course partially prevent any possible damage to the gelatine. At the same time we like the piston plunger movement much better than the dog or claw system, and as the film is fed out from the top sprocket and taken up by the lower one without strain upon the perforators, the life of the film is bound to be longer than would otherwise be the case. A model of the Bio-Pictoroscope is made in which two plungers are fitted one above the other below the film cage. This addition constitutes an efficient means of reversal, which can be accomplished instantaneously by turning the handle the reverse way; hence one film ubject, depicting say a dancer, can be prolonged on the screen a considerable time, or the well known curious effects obtained on reversing certain suitable subjects may also be exhibited. An asbestos film gate heat radiator is provided which absorbs the heat from the lantern before reaching the film cage or machine.

*(This series to be continued.)*

## The East African Standard

Is a bit late on its remarks on the Hoppopotamus Hunt film. Their issue of May 25th says:—"As an example of big game sport the film now being shown at the European Halls has never been equalled. It was the second picture in the Cape to Cairo series to be published, and was an immediate success. Photographically it is perfect, and so there is nothing left to the imagination. There were untold dangers and difficulties in securing such a subject, but the operators braved all, in order that the public should have a graphic idea of such sport as is to be had in the very heart of Africa, on the Zambesi. The subject opens by showing a shoal of twenty hippos in the water. These artiodactyle ungulate mammals are swimming about and thoroughly enjoying themselves, when they are sighted by the huntsman. He is next seen with a nigger, stalking among the rich growths on the banks of the stream. A shot, and the animal is hit. The next scene shows how the water horse is brought up the river by the niggers. The effect, as they pass in their long canoes, dragging the animal after them, in full view on the screen, is certainly most effective and interesting. The speed at which they travel would do credit to a Cambridge or Oxford crew. The animal is then rolled into shallow water on the banks of the river, but this is a tough job, and takes all the energies of the niggers to accomplish the task. The "hunter" and the boys are next seen skinning and cutting up the beast, after which it is carried to camp by the niggers on long poles."

WHERE THE

KINEMATOGRAPH & LANTERN WEEKLY

CAN BE OBTAINED

The Publishers,

E. T. HERON & CO.,

Tottenham Street, Tottenham Court Road, W.

City Agents { SOUTHWELL, 27, Ivy Lane, E.C.
BRETT, 5, Pilgrim Street, E.C.

DUNSCOMBE, 5, St. Augustines Parade, Bristol.
HOUGHTONS, LTD., 89, High Holborn, W.C.
FALLOWFIELD & SONS, 146, Charing Cross Road W.C.
PANZETTA, & Co., 72, Charing Cross Road. W.C.
SANDHAM & Co., 92, Northgate, Blackburn.
HUGHES & SON, 59, Fenchurch Street, E.C.
MORLEY & COOPER, 271, Upper Street, Islington, N.
WILKIE, E W., 114, Maygrove Road, W. Hampstead, N.W
GREENLAND & Co., 50, High Street, Newport, Mon.
BAND OF HOPE UNION, 59, Old Bailey, E.C.
REDFERN & Co., 53, Surrey Street, Sheffield.
WALTURDAW Co., 3, Dean Street, High Holborn, W.C.
BUTCHER & SONS, Camera House, Farringdon Avenue, E.C.
VITAGRAPH Co.. 10, Cecil Court, Charing Cross Road, W.C.
GAUMONT & Co., 5-6, Sherwood Street, Piccadilly Circus, W.
HEPWORTH LTD., 13-17, Cecil Court, Charing Cross, W.C
NEW BIOSCOPE Co., 5, Cecil Court, Charing Cross, W.C.
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EDISON MANUFACTURING Co., 25, Clerkenwell Road, E.C.
NEWTON & Co., 3, Fleet Street, E.C.
THORN & HODDLE, 151, Victoria Street, S.W.
TYLER, W., 48, Waterloo Road, S.E.
BEARD, 10, Trafalgar Road, Old Kent Road, S.E.
SERVICE Co., 292, High Holborn, W.C.
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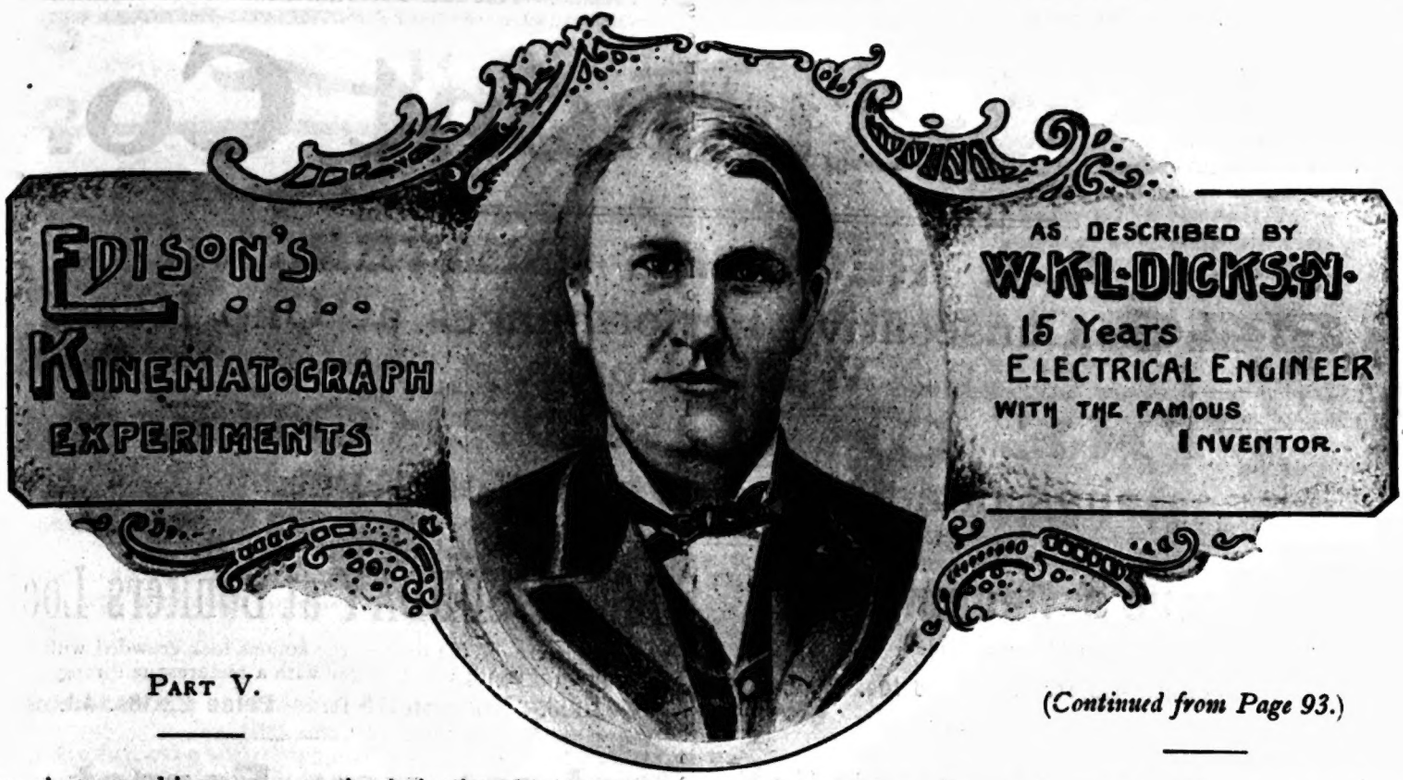
Messrs. GORDON & GOTCH, London, Melbourne, Sydney, Brisbane, Perth, Wellington, N.Z., Christchurch, N.Z., Auckland N.Z., Launceston (Tas)., etc. (South Africa—Central News Agency, Ltd.)




PART V.

(*Continued from Page 93.*)

THE photographic rooms. with their singular completeness of appointment, have been the birthplace and nursery of this invention; and the more important processes connected with the preparation and development of the film, together with their mechanical and scientific devices, are still carried on in this department. The exigencies of natural lighting incident to the better taking of the subjects, and the lack of a suitable theatrical stage, however, necessitated the construction of a special building, which stands in the centre of that cluster of auxiliary houses which forms the suburbs of the laboratory, and which is of so peculiar an appearance as to challenge the attention of the most superficial observer. It obeys no architectural rules, embraces no conventional materials, and follows no accepted scheme of colour. Its shape is an irregular oblong rising abruptly in the centre, at which joint a movable roof is attached, which is easily raised or lowered at the will of a single manipulator. Its colour is a grim and forbidding black, enlivened by the dull lustre of many hundred metallic points; its material is paper, covered with pitch and profusely studded with tin nails. With its flapping sail-like roof and ebon hue, it has a weird and semi nautical appearance, and the uncanny effect is not lessened when, on an imperceptible sign, the great building swings slowly around upon a graphited centre, presenting any given angle to the ray of the sun, and rendering the operators independent of diurnal variations.

The movable principle of this building is identical with that of our river swinging bridges, the ends being suspended by iron rods from centre posts. The building is known as the Kinetographic Theatre, otherwise the Black Maria. Entering, we are confronted by a system of lights and shades so sharply differentiated as to pain the eye, accustomed to the uniform radiance of the outer air. As we peer into the illusive depths we seem transported to one of those cheerful banqueting halls of old, where the feudal chief made merry with human terrors, draping the walls with portentous black, and thoughtfully providing a set of coffins for the accommodation of his guests. And what is this mysterious recess at the other extremity, sharply outlined against the dazzling radiance of the middle ground and steeped in an angry crimson hue! Are these inquisitorial dungeons, and is that lurid glare the advance guard of the awful question? Is that gentle persuasive in process of administration, and do these half-guessed recesses conceal the hellish paraphernalia of rack and screw, glowing iron and crushing stone? Has the doom of ages overtaken our wizard at last, and is he expiating with twisted limb and scorching flesh, the treasures of his unlawful wisdom?

Ah me, that the prosaic truth must be told! No dungeons are these, thrilling with awful possibilities, but simply a building for the better taking of kinetoscopic subjects. On the platform stand the wrestlers, pantomimists, dancers and jugglers, whose motions it is destined to immortalise. Against the nether gloom their figures stand out with the sharp contrast of alabaster basso-relievo on an ebony ground, furnishing a satisfactory explanation for the singular distinctness of the kinetoscopic strips. The lurid cell at the other end resolves into a compartment for changing the films from the dark box to the kinetoscopic camera, the apparatus being run backward over a track leading from the black tunnel at the rear of the stage to this room after which the door is shut and the films renewed for a fresh subject.

**IMPORTANT.—We go to Press on Wednesdays and copies are supplied to the wholesale trade on Thursday mornings. All matter, or advertisements for insertion in current issue should reach our offices not later than the FIRST POST WEDNESDAY MORNING, and if proofs are required, not not later than NOON TUESDAY.**

# The Gaumont Co.,

## ALL RECORDS BEATEN.

**346** Consecutive Performances at One House Wants Doing.

## THE CHRONOPHONE

has done it and is not "off" yet.

### A Rogue's Redemption

"One touch of nature makes the whole world kin."

**No. 1613 Length 410 ft. Price £6 16s. 8d. net.**

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Sensational to a degree.

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The extreme of mirth and drollery.

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### Ma-in-law goes to the Fair

Comic and fun that can't be outdone.

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### A Humble Friend in Need

A Beautiful Drama.

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A fine picture of the river at the famous lock crowded with every description of craft gaily thronged with a picturesque throng.

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### Lest you Forget

We would remind you that we are experts at taking

**LOCAL SUBJECTS.**

On the afternoon of the 13th, inst. we had the pleasure of taking the

**Hackney Horse and Cart Parade**

which was shown at the Hackney Empire the same evening.

**As a Reminder**

We publish an extract from the letter of Mr. John Christie who writes under the 13th, inst.

**"The Horse and Cart Parade"**

**Film arrived in excellent time to-night,** and notwithstanding the fact that it was taken in a downpour of rain the picture is clear and effective right through."

We can prove ourselves masters of every trying circumstance and **Master the Rain and Weather.**

NEW CLARENDON FILM.

### The Story of a Modern Mother.

An extravagant travesty. Humorous to a degree. Brilliant throughout.

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# Helps and Hints.

**Gas** Before lighting up for a lime-light lecture, read the pressure gauge to see that there is enough gas in the cylinder to last through the evening.

---

**Illuminants.** The brilliancy obtainable with a good blow-through limelight jet is three times greater than that obtainable with the best acetylene gas, and with the best constructed amplified lenses.

---

**Extrancing Light** It is a common error to suppose that a little stray light from the lantern is immaterial to a good show. The darker a room is the more brilliant will the image appear—otherwise it will look washy and flat.

---

**Private Shows** A blow-through jet will give all the light that can ever be required in a private house display, even with living pictures on show; and a jet of this sort can be worked with coal gas at the ordinary pressure of the main, so that it only needs one cylinder containing the oxygen.

---

**Tone of Slides.** A fine brown tone, that is not fully apparent until the slide is projected by the lantern, can be obtained by bleaching the slide in mercuric chloride solution, washing and drying. This of course only applies to slides made on the usual lantern plate.

---

**Too Much Oxygen.** To prevent waste of oxygen by forcing it through without its being consumed, the flow should be adjusted roughly by the tap reached to the regulator, as an excess of oxygen really diminishes the light. To allow the regulator to perform its function properly it should be filled with gas before the tap of the tubing leading to the jet is turned on.

---

**Slide Making** It is not absolutely necessary that lantern plates should be used for making slides. Excellent lantern slides can be made on ordinary plates with any clear working developer, giving a black image. Hydrokinone, metal, rodinal, amidol, will all answer, except with the last named the proportions of sulphite should be increased. Only black tones should be attempted, but it should not be easy to distinguish such slides from black-tone slides made on ordinary lantern plates.

---

**Light on the Screen.** If a dark patch appears on the top part of the disc when the light is thrown on the screen, the light requires to be centred—in this case it should be lowered slightly. If, on the other hand, the dark patch appears at the bottom of the disc, it needs to be raised. If on the left hand side, put the light further to the right; if on the right hand side, move it to the left. If yellow and irredescent bands appear round the margin of the disc on the screen, the light is too far from the condenser. If a round blot appears in the centre of the disc the light is too near to the condenser.

**Good Pictures Badly Shown.** Unless rock steadiness of a camera stand has been secured while taking the original negative, it is beyond the power of the exhibitor to produce perfect steadiness of the projected positive, and under such circumstances the operator must be content with focussing up as well as possible. But we have seen some operators allow a good picture to be spoiled, when exhibited, by their neglect to rigidly fix the projector stand before commencing a show. The natural consequence of such an oversight is that the eyes are called upon to constantly change the direction of their axes in order to follow the picture, whilst the unrest thus produced diverts the mind from the full appreciation of the results otherwise obtained. The importance of these seemingly trivial details cannot be overestimated, and a comparison of sensations produced, with and without a steady picture, can only show their full significance. Were the movements of the picture upon the screen horizontal the evil would not be so great; in fact, a varying position horizontally is not found to seriously interfere with the final results in the mind, whereas a vertical change instantly upsets the law of visual direction.

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**Development Notes**

RAPID lantern plates can be manipulated in yellow light. One thickness of 'canary' medium is sufficient.

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When making a lot of lantern slides much time is saved by sorting out the negatives into batches of approximately equal density.

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The most brilliant lantern slides are obtained by over development and then reducing in ferri-cyanide hypo reducer.

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If the image on a lantern plate comes up too quickly in the developer, the result will be flat and lacking in contrasts.

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Insufficient development is the most general cause of slides being too thin.


**VIEWS AND FILMS INDEX,**

is the only representative weekly publication in America devoted to the

**MOVING PICTURE BUSINESS.**

Reaches all enterprising Vaudeville Theatres, Summer Parks, Managers of Moving Picture Shows and Showmen.

PUBLISHED WEEKLY.

Subscription price, 4 dollars (16/6) per year.

**Films Publishing Co.,**

**36 East 23rd St., New York City, U.S.A.**

FOUR PENCE per foot nett.

# VITAGRAPH FILMS.

FOUR PENCE per foot nett.

# The Bunco Steerers

## AND HOW THEY WERE CAUGHT.

Copyright 1907 by THE VITAGRAPH COMPANY OF AMERICA.

CHARACTERS:

Two Bunco Men—One "Rube"—Police Captain and five Men—Ambulance Surgeon and Assistant—Hotel Attendants and Guests and several "Butters-in."

SCENES:

Streets of New York—Hotel Exterior and Private Dining Rooms—Police Station.

THE ACTION IS SNAPPY—THE PLOT CLEVER—THE CLIMAX STARTLING.

**Length 425 Feet. Price £7 1s. 8d.**

The "HOUSE OF HEADLINERS" originated and control exclusively the following great films:

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|---|---|---|---|---|---|
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| License No. 13; or The Hoodoo Automobile | 750 | Funny Faces | 230 | The Automobile Thieves | 955 |
| | | Flags and Faces of all Races | 365 | And the Villain Still Pursued Her | 800 |
| Sherlock Holmes; or Held for Ransom | 725 | The Modern Oliver Twist | 800 | A Midwinter Night's Dream | 600 |
| Black and White | 470 | Man with the Ladder and the Hose | 475 | Foul Play | 875 |
| The Escape from Sing-Sing | 775 | Nobody Works like Father | 690 | The Mechanical Statue | 480 |
| Burglar Bill | 210 | Oh! that Limburger | 600 | The Bad Man | 660 |
| Moving Day | 790 | Love versus Title | 720 | Fun in a Fotograf Gallery | 785 |
| The Newsboy | 785 | The Prospectors | 770 | The Haunted Hotel | 500 |
| The Green Goods Man | 730 | All Aboard | 485 | The Spy | 485 |
| Oh! You Dirty Boy | 90 | The Jail Bird | 610 | A Curious Dream | 300 |
| Monsieur Beaucaire | 615 | 'Frisco Earthquake (sold in any length) | 1500 | The Belle of the Ball | 475 |
| Post no Bills | 485 | | | Retribution | 770 |
| Flat Dwellers | 400 | The Snap-Shot Fiend | 610 | Amateur Night | 390 |
| Lost Collar Button | 430 | The Acrobatic Burglars | 660 | The Hero | 250 |
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| Pigeon Farm near Los Angeles | 200 | Secret Service | 655 | The Pirate's Treasure | 715 |
| Horseback Trip Over the Rockies | 440 | N. Y. Athletic Club Games | — | The Stolen Pig | 450 |
| A Strenuous Wedding | 410 | Pals, or My Friend the Dummy | 670 | Square Deal | 425 |
| Stop Thief | 277 | The Indian's Revenge | 795 | Forty Winks | 270 |
| Juvenile Chicken Thieves | 220 | Naval Review | 500 | Horse of Another Color | 425 |
| Troubles of a Hobo | 24 | A Race for a Wife | 850 | | |

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# Latest Productions.

## The Gaumont Co.

| | |
|---|---|
| A Rogue's Redemption | 410 feet |
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| Good Night | 20 ,, |
| Shapshots in Monte Carlo | 185 ,, |
| Scenes in Algiers | 400 ,, |
| The Housekeeper's Tea Party | 435 ,, |
| The Pay Master | 390 ,, |
| Salomé | 510 ,, |
| The Lost Halfpenny | 310 ,, |
| Babies Misfortunes | 350 ,, |
| Orange Peel | 245 ,, |
| Quarter Day | 290 ,, |
| The Man that Swallowed the Clock | 525 ,, |

## Vitagraph Co. of America.

| | |
|---|---|
| The Pirates Treasure | 715 feet |
| Stolen Pig | 550 ,, |
| A Square Deal | 425 ,, |
| Forty Winks | 270 ,, |
| A Horse of Another Colour | 425 ,, |
| One-man Baseball | 280 ,, |
| Bunco Steerers | 425 ,, |
| The Slave | — ,, |
| How to Cure a Cold | — ,, |
| Flat Dwellers | 450 ,, |
| The Hero | 250 ,, |
| The Spy | 600 ,, |
| Haunted Hotel | 500 ,, |
| Retribution | 770 ,, |
| Amateur Night | 500 ,, |
| Belle of the Ball | 478 ,, |
| Fun in a Fotograf Gallery | 785 ,, |
| Bad Man | 660 ,, |
| Automobile Thieves | 955 ,, |

## Walturdaw Co.

Cinematophone Singing Pictures from "The Mikado."

| | |
|---|---|
| The Lord High Executioner | |
| If you want to know who we are | |
| Were you not to Ko-Ko plighted | |
| Our Great Mikado | |
| A Wandering Minstrel | |
| Miya Sama | |
| A more Human Mikado | |
| Three little maids | |
| The Flowers that Bloom in the Spring | |
| The Criminal Cried | |
| Here's a How-d'ye do | |
| Tit Willow | |
| When the Mistress took her Holiday | 400 ,, |
| Girl from Montana | 900 ,, |
| First Bicycle Ride | 500 ,, |

## Pathé Frères.

| | |
|---|---|
| A Constable, Please | 478 feet |
| A Hooligan's Idea | 362 ,, |
| The Clown Doctor | 428 ,, |
| Palmistry | 478 ,, |
| Charley Paints | 362 ,, |
| Struggle for Life | 990 ,, |
| Poor Dolly | 248 ,, |
| Jim's Apprenticeship's | 576 ,, |
| Jealous Woman | 248 ,, |
| Drunkard Will Drink | 428 ,, |
| Errand boy Wanted | 248 ,, |
| Slave's Life | 692 ,, |
| Charmed Umbrella | 297 ,, |
| Quick, I'm on Fire | 412 ,, |
| The Magic Drawing Room | 297 ,, |
| Red Spectre | 628 ,, |
| A Harlequin's Story | 1352 |
| Late for Lunch | 297 ,, |
| The Reluctant Dog | 297 ,, |
| Life's Reality | 696 ,, |
| A Drama of the Riviera | 510 ,, |

## Hepworth Manufacturing Company.

| | |
|---|---|
| The Absent Minded Man | 275 ,, |
| Never complain to your Laundress | 500 ,, |
| The Man Who Could not Commit Suicide | 275 ,, |
| Sister Mary Jane's Top Note | 100 ,, |
| The New Dress | 425 ,, |
| Milkman's Wedding | 425 ,, |
| Her Friend the Enemy | 350 ,, |
| That Fatal Sneeze | 350 ,, |

## Charles Urban Trading Co.

| | |
|---|---|
| Hankey Pankey Cards | 222 ,, |
| A Baffled Burglar | 385 ,, |
| King and Queen of Denmark arriving at Portsmouth | 175 ,, |
| King and Queen of Denmark at the Guildhall, June 10th | 350 ,, |
| Visit to Olympia Horse Show | 775 ,, |
| Royal Review at Aldershot | 250 ,, |
| Bumping Races at Cambridge | 200 ,, |
| The Derby, 1907 | 215 ,, |
| Great Boxing Contest, Driscoll v. Bowker | 260 ,, |
| Duel in All Ages | 360 ,, |
| Egypt—Cairo to Khartoum | 800 ,, |
| De Beers Diamond Mine | 360 ,, |
| Stag Hunt in France | 575 ,, |
| Motor Race for Kaiser's Cup | 360 ,, |

## Cricks and Sharp.

| | |
|---|---|
| Egg Harvest of Flamborough Head | 430 ,, |

## R. W. Paul

| | |
|---|---|
| The Tale of a Mouse | 155 ,, |

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Readers are requested to note that we now allow the above list of titles to cover each firm's output for several weeks back. The very latest subjects will usually be found at the bottom of the list and are noticed in these columns, if shown to our representative. Notices of the subjects further up the list will be found in back numbers. By allowing the titles to stand as indicated, we believe we shall assist readers to identify the maker of any subjects. Further, any buyers who have for any reason omitted to inspect the list for one week, will be able to see at once what has been put out by referring to the new week's issue.

The latest addition to the Paul list is a short comic, by title "Tale of a Mouse." The film shows a drawing-room in which repose is turned to discord by the appearance of an apparently harmless mouse before the lady of the house. She shrieks for help with such effect as to bring in hubby, who, laughing her tears to scorn, proceeds to make courageous attack on the mouse with a poker. Notwithstanding the fact that he rains blows on the floor, however, the mouse escapes hurt. Not so the furniture, for in his vehemence the man first of all brings a table covered with china to the floor, and then smashes first the looking-glass

over the fireplace and next the window. He finally triumphs over the enemy when the floor has been flooded with water. The mouse dead, other complications ensue. The lady now begins to observe the state of her room, and upbraids her husband. The latter retaliates by frightening her with the mouse, and so they agree to be friends and the subject concludes with a highly pleasing spectacle of mutual affection.

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The Hepworth Manufacturing Co. have produced what seems likely to prove one of the successes of the year in "That Fatal Sneeze." The decidedly novel idea of a man seized with so violent an attack of sneezing that he brings everything in his vicinity down in ruins is utilised in a way that at times becomes almost startling, and is always unexpected and amusing. The film opens with a young man at dinner with a jovial old gentleman, who in the exuberance of his spirits seizes the pepper box and plentifully besprinkles his companion. The latter sneezes violently and vows vengeance. Scene two shows the young man in the old gent's bedroom, where he sprinkles all the latter's possessions with pepper. The old man rises and, going to brush his hair, receives a shower of pepper. He makes things worse by placing his handkerchief (also full of the condiment) to his nose, and is soon in so violent a paroxysm of sneezing that pictures rock on the walls, the bed turns over and the rest of the furniture falls to pieces.

---

The old gent takes himself and his sneezes into the street. Another attack and the whole of the stock of baskets hanging outside a shop is brought to the ground, while later a complete shop front is reduced to ruins. One of the best scenes then follows. The sufferer meets a policemon leaning against a fence, adjacent to a lamp-post. A sneeze and the man in blue is shot violently through the fence, while the lamp-post crashes to the earth. A crowd has formed by this and is in pursuit of the sneezer, who leads them up a ladder and escapes by bringing the latter to earth with a particularly good explosion. Out in the street a violent sneeze causes the whole street to rock, the poor man staggering from side to side. The swaying of the earth is most realistically produced and besides contributing to the comedy of the subject produces a slight giddiness in the spectators, so that the peculiar sensation felt while sneezing is partially produced. The climax comes when the most violent sneeze of all is emitted—the old gentleman disappearing in a cloud of smoke. This is emphatically a subject to appeal to absolutely every audience, and no one should miss inspecting it.

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Hepworth's are also responsible for "Never Complain to your Laundress." If the usual result of such a proceeding is that illustrated in this film, certainly the advice indicated in the title is good. A young man is seated at his dressing table, and his valet brings him one shirt after another, only to see each rejected on account of the damage it has sustained "in the wash." At last, the young gentleman gets up in a rage and has the articles made up in a parcel, which he bids the valet carry round with him to the laundry. He is shown expostulating with the manageress, which whom he shortly gets into an altercation, culminating in an attack by a number of furious maids, who bundle him into a lift used for the dirty clothes. He is then put through all the usual operations—washing and rinsing and at last actually put through a mangle, whence he emerges perfectly flat. He is ironed and done up in a parcel, which the girls in a body deliver to the valet. How the latter restores him to a normal condition is shown by the film.

Probably no more picturesque scene has been witnessed, even at Oxford, than that which an interested audience including many distinguished personages, attended this week, when the much talked of Pageant began at the University town. The main feature of the Pageant is, of course, its historical scenes, and among the incidents which are being re-acted to the privileged persons at Oxford, and which will later on be presented to a still larger audience by Gaumont films of the Pageant, are those representing Henry II. presenting Oxford with its Charter, Wolsey's Reception of Henry VIII. to the Town, the Funeral of Amy Robsart, the State Progress of Queen Elizabeth, the Visit of James I., the Visit of Charles I., and the Early Days of the Civil War, with many others of great historical interest which space forbids us describing. Showmen who intend visiting St. Giles's Fair at Oxford in September can hardly do without the Gaumont films of the Pageant, which in the circumstances will be one of the biggest draws ever put within their reach. The Gaumont Co. make the interesting announcement that they intend making a feature of Pageant films. They have, it will be remembered, obtained the rights for the St. Edmund's and Romsey functions, and in a short time will probably be in a position to offer a complete history of England in film form.

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Sport, as represented by pictures of the motor race for the Kaiser's Cup, and a Stag Hunt in France respectively, occupies a prominent place on the Urban List this week. Much space has been devoted to the former by the various newspapers, but certainly the film in question will furnish a much more vivid idea of the race than any amount of newspaper paragraphs. It is notable for close portrait views of the Kaiser and Kaiserin and their suite, and also depicts the presentation of the cup by the former and some of the most exciting incidents of the race. "The Stag Hunt in France" is apparently a somewhat different affair than in England and a picturesque touch is lent to the picture by the operation of "blessing the chase" by priests in their robes. There are also notable pictures of lake scenery and of the stag at various portions of the chase. The Urban Co. have also a film showing the various operations carried on at the famous De Beers mines at Kimberley. Panoramic views are given of the mines, and of the operation of blasting, etc.

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"The Bunco Steerers" (Vitagraph) is a story of two confidence trick men who fall in with a "Rube" (American for Farmer Hayseed) and take him off to an hotel, where villain number one dresses as a waiter and serves up drinks to his accomplice's order. The whisky is drugged and the farmer's pockets rifled while he is unconscious. A dispute arises between the two thieves as to the division of the spoil, and the "waiter" stabs his companion and going out, brings back a policeman, to whom he points out the simpleton as the murderer. The latter is taken into custody and the scene shifts to the court where the farmer is charged. There things are looking black, when a stretcher is carried in on which lies the other bunco man—not dead after all. The latter indicates the real criminal and the farmer is released—let us hope wiser for his adventures.

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"How to Cure a Cold" is another Vitagraph film, which is singularly seasonable just now. The hero is apparently a victim to an English "summer." He is very bad indeed, and a number of friends have crowded round with an assortment of infallible cures, all of which the invalid tries in turn. The natural result is shown in the last scene, which depicts a gravestone with a suitable inscription.

"The Red Spectre" is a typical Pathé subject, abounding in the elaborate staging and clever tricks for which this firm has a reputation. The Spectre is a very realistic skeleton, and evidently possesses the power to work miracles in a very high degree. One of the cleverest illusions is that in which two large bottles are placed on a table projected on the sheet on a large scale. On the labels of the bottles being turned to the back each vessel is seen to contain a female figure. Another good effect is produced by the use of a screen, on which the "Coq" trade mark is inscribed. The screen is in three sections. The "spectre" turns one of these and reveals part of a face which is in motion. He turns another, and another part of the face is added, and then another, when it is completed. The amazing part is that each section of the countenance is in motion even as it swings round into position, and a quaint effect is produced when the two side pieces are turned while the middle still shows a section of the design of the front of the screen.

---

An even more elaborate subject from the same source is "A Harlequin's Story." The harlequin is an automatic doll in love with a lady figure which resides in the same shop. The lady is bought and carried away, and with the aid of a good fairy "Harlequin" follows, and after various wonderful adventures arrives at the house of the purchaser in time to save her from a death by fire—this circumstance giving a chance for a realistic fire scene which is well utilised. There is also a good scene in which the Harlequin turns the tables on two men who follow him to take him back to the shop. The latter enter a hotel, the doll being hidden in the clock. As the men sit down to the table, a wave of the doll's wand suffices to make the table whisk away and the chairs to go from underneath them.

# Brevities.

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**Watkins Manual.** Factorial development is becoming more and more recognised among every class of photographer; and in many cases where visual inspection in the various stages of development becomes next to impossible, the factorial method is invaluable. This statement especially applies to microscopic photography. The manual under review deals exhaustively with the subject and gives in addition many useful hints to the lanternist.

**Jersey** has again heartily welcomed the National Animated Pictures which are now put on nightly at the Oddfellow's Hall. The show starts at 8.15 each evening, with matinees for ladies and children on Wednesdays and Saturdays. There is a change in the film program each week.

**The British Bioscope Co.,** have run a season of pictures at the Hippodrome, Lowestoft, since last November and judging by their popularity they may run for ever.

**Now that Mark Twain** is with us, it may not be out of place to remind readers of the fact that the Vitagraph Co., have a film called "A Curious Dream" taken from one of Mark's stories and actually showing the humorist visiting a graveyard and taking notes of the epitaphs. The subject was only recently issued.

**The New York Dock Strike** has been the cause of some delay in the receipt of films by the Vitagraph Co., and that firm desires us to assure its customers that this is the sole cause of any delay in the fulfilment of orders.

**The "Short-Sighted Cyclist"** is running at the Alhambra for the ninth week in succession. This must almost create a record for so important a hall, and it speaks volumes for the merits of this subject that it should still be greeted with as great a delight as when it was first put on.

## The Palestine Exhibition.

At the Agricultural Hall, during the run of the above exhibition, the lantern and the kinematograph played a very important part. Messrs. Walter Tyler, Ltd., of Waterloo Road, were entrusted with arrangements by which four lantern lectures and two kinematograph entertainments were given each day. Messrs. Tyler not only supplied the apparatus, slides and films, but were also responsible for the exhibiting, which by general consent reached a very high level. They had a well equipped bioscope box at the back of the hall and the fact that the lectures were so extensively patronised is without doubt in large measure due to the additional attraction of the pictures. Messrs. Tyler had also a stall at which they were showing some of their principal lines of lanterns, kinematographs and their accessories. The Electroscopic Lantern deserves the attention of those who desire to use an arc lamp to project slides. The body is of strong Russian iron and is lined throughout with asbestos, thus avoiding all risk of short circuit or fusing. The front is of solid brass and can be detached when desired. The lantern is fitted with 4½ in Meniscus condensers in place of the usual 4 inch and the doors are of extra large size, to allow for the manipulation of carbons. Those who have not yet seen it are advised to make an application for Tyler's large catalogue. The proposition by which the firm is enabled to secure the carriage of clients' parcels for a much lower rate than usual appears to be one deserving every consideration and for particulars of this and other interesting matters recourse must be had in the book itself.


# Miscellaneous.

## Films for Sale, Situations Vacant and Wanted, etc.

6d. per line. Three insertions at price of two.

### BUSINESS FOR DISPOSAL.

LANTERN, Kinematograph, and Entertainment Catering business for disposal. 18,000 slides in stock. In Midland town with country connection. Address Box 15—9, Tottenham Street, London, W.

### FILMS FOR SALE AND WANTED.

FILMS for Sale from 1d. per foot. Good condition. Thousands of feet. Send for List—Warren East, 11, Newland Street, Kettering.

FILMS for Hire, all the Latest, and films for Sale. Keep your show up-to-date by hiring from P. Bendon, 3, Albert Road, Glasgow.

### APPARATUS FOR SALE AND WANTED.

SANDERSON CAMERA with printing frames, chemicals, etc Cost over £7 Perfect condition. Will sell to first offer for £4. E. Yates, 6, Epple Road Fulham, S.W.

GREAT BARGAIN.—Lecturer's Bi-unial Limelight Apparatus (almost new Oxygen Cylinder and Accessories, in strong box £5 or offer; also collection of Slides, plain 3d. coloured 6d. each, in sets or selection.—For particulars apply "KINSHASA," Churchill Road, Boscombe.

WANTED to sell, films (majority 1d. per foot), Kinematograph, Accessories, Camera, etc. List Free.—A. Cheetham, Silvograph Pictures, Rhyl.

WANTED an arc lamp and resistance for using at home for living pictures House is wired 220 volts continuous current State lowest price.—Arc Box 13, KINEMATOGRAPH AND LANTERN WEEKLY.

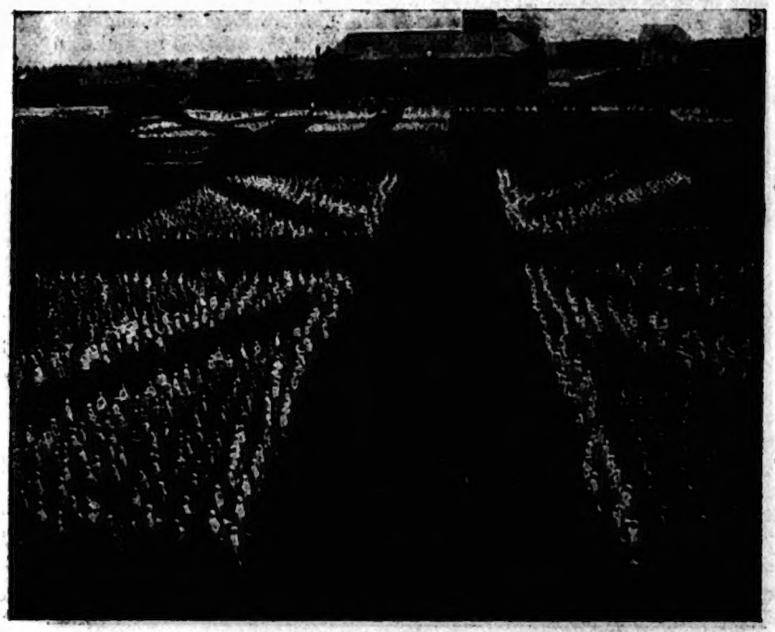
TO LANTERNISTS—A Chance of a Lifetime. Stewards Triple Premier Lantern, with 3 sets of lenses for large or small halls, jets, &c., in travelling case, perfection. Cost £160. Price £40, or near offer. — C, 221, Temple Chambers, E.C.

TWO 40ft. Brins Gas Cylinders with hemp covers, almost new, £3 3s.—C 221, Temple Chambers, E.C.

SECOND-HAND Kinematographs and Films, tremendous bargains, list 3d. Hughes' Kinematographs from £3 3s. have no equal, grandest selection in the world; large detailed catalogue, 8d.—HUGHES, Brewster House. Mortimer Road, Kingsland, N.

# Empire Day Pageant in Sheffield.

SHEFFIELD residents have been more than enthusiastic about living pictures during the week. The Empire Pageant, in which thousands of youngsters took part, was the attraction, and excellent and clear pictures were presented at the Empire, the Central Hall and the Montgomery Hall. The latter, by the Sheffield Photo. Co., are particularly deserving of mention, being exceptionally fine views of the procession in which individual children can easily be recognised.



The thirteen thousand youngters marching across the field and the details of the formation of the St. Andrew's Cross lent themselves to reproduction. One of the best effects, however, was where the lads can be observed breaking over the embankment in vast surges to take up the flag formation—a view of which we give. Sheffield is certainly a fortunate town to have the Sheffield Photo. Co. on the spot for local productions, and the fact that they supplied copies of clear films to two halls, which were shown the same night, speaks volumes for their enterprise.

## A Welcome Change.

We are glad to learn that Messrs. Williamson & Co., the kinematograph film makers of Hove, Brighton, have taken part of the premises in Cecil Court lately occupied by Messrs. L. Gaumont & Co., which they will open when the necessary alterations are completed as a London office. Among many of Williamson's best known subjects are Winning the Gloves, Washing the Sweep, Attack on China Mission, Swallowing the Camera, The Elixir of Life, Stop Thief, Marvellous Hair Restorer, Fire! Fire! Soldier's Return, Workman's Paradise, Little Match Seller, The Deserter, The Stowaway, The Prodigal Son, Spring Cleaning, Trip to Southend, Home for the Holidays, Interesting Story, Brown's Half-Holiday, Errand Boy, Two Little Waifs, Her First Cake, Miner's Daughter and many other excellent productions. We are glad that they will now be directly in touch with the trade by having offices in the centre of Filmland.

# Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

## PIRACY.

TO THE EDITOR "THE KINEMATOGRAPH & LANTERN WEEKLY."

Sir,—Referring to our letter which appeared under this heading in your issue of the 13th inst., we write to say that in respect of that portion dealing with "Singing Pictures" we desire to unreservedly withdraw any imputation of any kind which may be considered to have been cast thereby upon the Walturdaw Company, Limited.

Since our letter was written we have had an opportunit of conferring with the Walturdaw Company, Limited, upon the matter, and are entirely satisfied that they are in no way imitating or appropriating our subjects.

We take pleasure in expressing our sincere regrets and apologies to The Walturdaw Company, Ltd., for any trouble or annoyance which may have been caused them, and we most unreservedly admit that there is no foundation whatever in fact for an imputation of any kind from that Company.—Yours truly,

*Per Pro* THE GAUMONT Co.,
A. C. BROMHEAD, Manager.

## BRITISH OPTICAL ASSOCIATION.

TO THE EDITOR "THE KINEMATOGRAPH & LANTERN WEEKLY."

Sir,—I notice that you have given some space to a new society, entitled the "Bioscope Operators' Association," and that you make use very freely of the letters B.O.A. May I point out to you that the British Optical Association has been in existence, with a large number of members, for over eleven years, and that one special feature of the Association is the giving of the affix B.O.A. to its members as a sign of sight-testing ability; many of our members also deal largely in kinematographic work. You can quite see the complications that are likely to arise and the friction that is bound to ensue unless this society, in which I believe you take a large interest, alters one of its initials.

I trust that this matter will receive your prompt attention.—Yours, etc.,

J. H. SUTCLIFFE.

**The Photographic Manual.** This ever popular photographic publication, has as a supplement to the June number its annual Directory of Public Dark Rooms, giving a list of the public dark rooms, of the British Isles, and the principal tourist resorts.

## Pictures of His Majesty.

Are not often secured at such remarkably short range as those now being shown at the Alhambra, and though the Urban Company's operator at the Horse Show was accorded special privileges, he was by fortunate accident within a few feet of the King and Queen—with whom were also the Royal pair of Denmark—when opportunity crowned his hopes.

# The Artistic Value of the Kinematograph.

THERE was a time when a photograph was expected to be necessarily inartistic—a merely line for line reproduction of the thing photographed, but that time has long since passed away, and by means of perfected instruments and improved plates and paper, the camera can now produce results which, for artistic value, seriously rival the work of some of our most talented draughtsmen, while leaving the amateur artist hopelessly in the rear. The kinematograph is one of the highest forms of the camera, and capable of results within the reach of neither the artist nor the plate photographer, but the too long reign of the "screamingly funny" film has hampered its development on this side. Its artistic value is none the less great, and is in evidence even in subjects which afford least opportunity in this direction.

Let us hear what an artist has to say about his art: "In seeking to represent a sitter's personality on the canvas, I must seek to catch what I take to be the expression of most value as an indication of his temperament. I have to seek to concentrate all his characteristics in one portrait—a sufficiently difficult matter, for character is expressed by the change of expression, and in fact depends largely upon motion, while I can secure on my canvas only one phase of my subject's being, or at the best only indicate the rest. That is one reason why the very highest art can never be completely satisfactory."

Now, without making any extravagant claims, it may be asserted that what the genius and skill of the painter cannot accomplish in this way, the kinematograph can do with great success by purely mechanical means. The painter seeks to embody his subject's expression in the portrait, but expression is an ever changing thing, and the utmost genius cannot transfer its modifications to canvas. It can, at the utmost, suggest. The kinematograph film can show each subtle change of feature and expression, and as a consequence can present a portrait beyond the power of the most gifted painter, so far as fidelity to the original goes. The artist, of course, retains his immense superiority in practically every other direction, but this power, peculiar to the kinematograph, gives it a value of its own in portraiture.

If any reader cares to investigate this power for himself, we advise him to inspect all the photographs available of a person with whose features he is well acquainted, say Edward VII. Probably no other man in England has so often come under the lens of the camera and the motion picture camera, or been so often a sitter to the painter. Let the reader then select the best of the photographs or paintings and compare it, as a record of the King's personality, with any one of a dozen kinematograph films in which His Majesty figures. He will probably admit that, despite all the present imperfections of the film, the latter is at least of equal value as a portrait.

It must be remembered that the kinematograph film labours under many disadvantages in any comparison with either a photograph or a painting. It lacks (so far) the colours of the latter, and can gain no such assistance from careful lighting and posing and printing as the former. Photography in natural colours is bound to come, and its application to kinematography will follow, so that the former disadvantage will disappear, while there is no reason why motion portraits should not become popular, and careful lighting and staging could then be utilised.

In time the moving picture film will show no flicker at all when projected. It will be possible to photograph in natural colours, and it will be possible to secure the same detail in each phase of the film as is now present in some of the magnificent portrait photographs of the present day. When the kinematograph reaches this stage, it will be able to present an exact representation of a landscape, including the motion within it, and also to secure moving pictures of persons with perfect fidelity. It will be miles ahead of both the still photographer and the artist in the power of reproduction, but its field will be a different one from that of the painter at least, and the two will never clash.—J. H.

**The Kinematograph rights** of the Irish International Exhibition were alluded to in a recent issue as having been acquired by the Hepworth Manufacturing Co. There is a slight inaccuracy here.—Messrs. Hepworth have the publishing rights of the films of this exhibition but the taking rights are held by Films Ltd., Liverpool, who took the subjects.


## The Brewstergraph No. 3.

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**More Play for Adjustment.**
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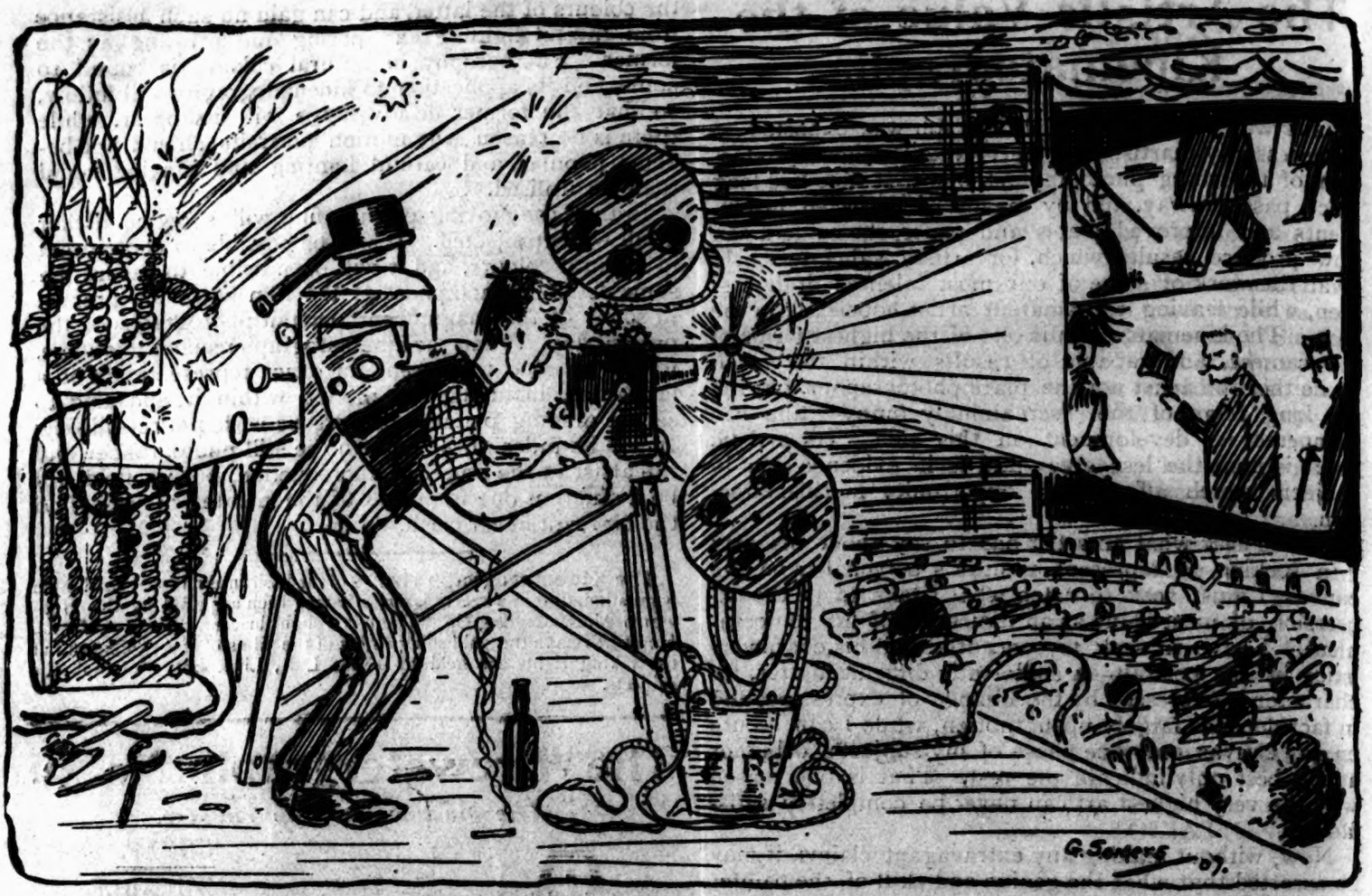
**KINGSLAND, LONDON, N.**




"I am an Electrician (?)—and a Candid Critic—I get 5/- a week for this. Come! and judge!! my show!!!"

# 40,000 Pictures a Day.

THE arrangements are now nearly complete for the great exhibition of Colonial pictures to be held in the Royal Horticultural Hall, Westminster, on July 18th, 19th and 20th, on behalf of Lady Dudley's scheme and the Empire Education Fund. Royal interest has been keenly awakened in these proposals for Empire education, and the Princess of Wales headed Lady Dudley's subscription list, which was started for the purpose of obtaining £5,000 to secure the finest possible pictures of Colonial life by accredited artists, for use in English elementary and secondary schools. For the same purpose the Lord Mayor, in response to a powerful appeal, inaugurated the Empire Education Fund.

The Agents-General of all the Colonies have co-operated with the organisers of the exhibition—who include Mr. Allen Stoneham and the executive of the Empire Education Fund—and have lent a splendid collection of pictures for the occasion, together with specimens of the products of their countries.

The opening ceremony will be of a somewhat dramatic nature. The lady performing this office will touch a button on one of the electric lanterns, and in a moment the walls will blaze with great pictures depicting scenes in every Colony belonging to the British Empire. The pictures will be shown by automatic lanterns, and it is estimated that some 40,000 pictures will be shown each day, varying in size from eight to twenty feet square. The hall will be so arranged that each Colony will have a screen on which a continuous succession of pictures will be shown from morning to night, fully descriptive of every phase of Colonial and Indian life.

# Second-Hand Films.

**1d. per line per insertion.**

*At the request of several in the trade we shall open this column for the sale of second-hand films, of which there is an ever-increasing quantity. Many an exhibitor requires certain films, the attractions of which another man has exhausted. He will, by searching in this column, be able to see what is going cheap. We have purposely made the charge low in order that the fullest advantage may be obtained and we trust our readers will make the fullest use of it.*

*To safeguard both parties of any sale or exchange we shall be pleased to act as intermediaries and hold any deposit until the transaction is satisfactorily completed.*

## FOR SALE.

**L. DICKSON, 22, Learmouth Grove, Edinburgh.**

| Name | Length | Price | Condition |
|---|---|---|---|
| Won by Strategy ... ... | ...400 | 2d | as new |
| Jack's Rival ... ... ... | ...250 | 1½d | good |
| Cheeky Traveller ... ... | ...165 | 2d | as new |
| Puss in Boots... ... ... | ...590 | 1½d | as new |
| Zoological Gardens (Pathe) ... | ...412 | 2d | as new |
| Masher and Nursemaid ... | ...115 | 2d | as new |
| Behind the Scenes ... ... | ...115 | 2d | as new |
| San Francisco Disaster ... | ...350 | ½d | as new |
| Motor Car Elopement ... ... | ...290 | 1½d | good |

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